Senior Brass Recital

Ben Wilshusen

In partial fulfillment of the requirements for the Bachelor of Arts in Music

Friday, October 31, 2014
Holloway Hall, Great Hall, 6 p.m.

Salisbury
UNIVERSITY
www.salisbury.edu

Sonata I . . . . . Johann Ernst Galliard

Cantabile

Spiritoso e Staccato A tempo Moderato

Hornpipe a l'Inglese Allegro e staccato

Vivace

If With All Your Hearts . . . . . Felix Mendelssohn

Midnight Euphonium . . . . . Goff Richards

Parametrical Anomalous . . . . . Ben Wilshusen

Rhapsody for Euphonium . . . . . James Curnow

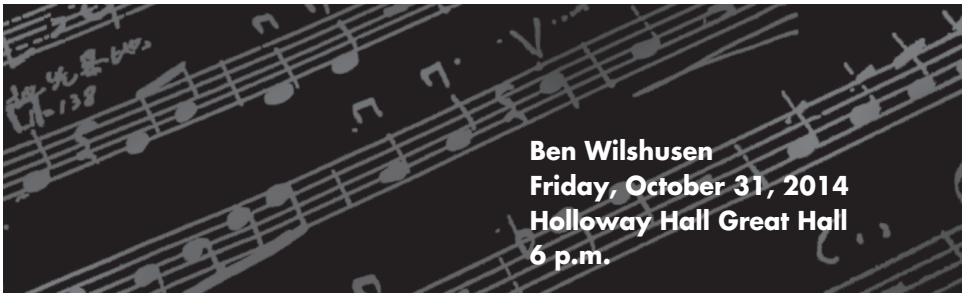
Deep River . . . . . arr. Mark Hayes

Thank you for attending our performance. The audience plays an integral part in the success of our program. As an involved audience member, please take a few minutes to read this friendly reminder on concert etiquette.

A Few Helpful Reminders of How to Be an Involved Audience Member

- Please arrive early to ensure that you will have a seat.
- Please turn off your cell phone instead of just silencing it so you will not be tempted to text during the performance. Untimely cell phone interruptions during a performance disrupt the performers and the other audience members, please be mindful of others.
- Please remain in your seat during the performance. If you must leave the concert hall, please wait until intermission. If it is an emergency, please try to leave during the applause.
- Please respect the performers by staying seated for the entire performance.
- As an involved audience member, it is polite to clap at the entrance of the performers.
- It is polite to save quiet whispering or talking, if necessary, between songs, as opposed to during a performance.

Ideas adapted from Concert Etiquette Tips from NAfME's Teacher Success Kit.



PROGRAM NOTES

Sonata I is the first of a set of six sonatas written by Johann Ernst Galliard originally for bassoon. Galliard was born in Celle, Germany, in 1687. His first composition instruction began at age 15. His compositional style makes him a baroque composer. The five movements each consist of different tempos and styles, which are representative of different dances that would have been done during the time period.

If With All Your Hearts is from the oratorio Elijah written by Felix Mendelssohn. The oratorio is based on the story of Elijah in the Bible. It had its debut on 1846 at the Birmingham Festival. The song if with all your hearts is sung by the character of Obadiah.

Midnight Euphonium is a work that showcases a different side of the euphonium. It displays the techniques that are commonly found in jazz ballads through melodic and harmonic styles. There are some challenging parts because of strange key changes and the occasional strange accidental.

Parametrical Anomalous is an original composition by me in the in the spring semester of 2013 while attending Salisbury University. It was written while I was taking musical composition under Dr. Jerry Tabor. This piece is written for tuba and cello, and it is intended to show the capabilities of each instrument. It is written so that any skill level on either instrument is allowable making it an extremely accessible composition. This is done by establishing parameters that would normally make up a sound that each instrumentalist must follow to make up the characteristics of each sound. The piece is broken up into 31 different events. Each event has five different parameters that make up each event sound. Each parameter has numerical values that are assigned at random by each performer prior to the performance of the piece. Each event is made up of five numerical values that the performer than interprets into a sound. This composition was written to display some of the compositional techniques used by composers of 20th century music. Some of these elements are indeterminacy which was a big part of John Cage's compositions.

Rhapsody for Euphonium is written by James Curnow. Curnow was born in Port Huron, MI, and received his formal training at Wayne State University and at Michigan State University, where he studied under Leonard Falcone to whom he dedicated this piece. Through this piece there are many tempo changes that go back and forth between very lyrical passages and faster, bolder passages.

Deep River is a traditional African-American spiritual. It has no known composer like many spirituals because of spirituals being an aural tradition but has been sung in many films including the film adaptation of Show Boat in 1929. It has been recorded many times by many famous people like Harry Douglas and Pete Brown's Orchestra. This version is by Mark Hayes who was the music editor of Tempo Music Publications. After Tempo shut down, he became a freelance music publisher. He has now made a name because of the quality of his publishing ability.

ACKNOWLEDGEMENTS

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Dr. William M. Folger, *Chair, Department of Music*

Brooke Church, *Administrative Assistant II, Department of Music*

Caitlyn Howard, *Office Assistant, Department of Music*

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